HAIKU SEASONS

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Haiku Seasons is a choral work that uses several haiku to portray moments in nature. Spread throughout the performance space, four choirs (SATB, 3/part) depict larger parts of the pastoral scene (*i.e.*, mountains, the moon, etc.). Soloists depart from the choirs in order to perform solo, duo, trio, and quartet passages, which take place throughout the work. If enough singers are available, individual soloists may be used. The soloist groups display the more intimate moments of the scenes (*i.e.*, sparrows, a blade of grass, etc.).

The intent of *Haiku Seasons* is to create an image of nature isolated from human interaction. Thus, the image is a pastoral setting with many independent parts all coexisting in a relatively silent world. I combine aspects of tonality, time, space, and silence to create this image.

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ORIGINS

Haiku Seasons is a choral work that uses several haiku to portray moments in nature. Spread throughout the performance space, four choirs of no less than twelve singers (SATB, 3 per part) depict larger parts of the pastoral scene (i.e., mountains, the moon, etc.). Soloists depart from the choirs in order to perform solo, duo, trio, and quartet passages, which take place throughout the work. If enough singers are available, individual soloists may be used. The soloist groups display the more intimate moments of the scenes (i.e., sparrows, a blade of grass, a beetle, etc.).

The stimulus for this piece came from two sources, the first a speech by composer Sir David Willcocks (b. 1919). While speaking of his childhood as a chorister at Westminster Abbey, Willcocks described early morning walks just outside the Abbey with the other choristers and the choirmaster. He explained that the choirmaster had instructed the boys to enjoy the silence during these walks, for the world was growing increasingly noisy. Of course, this is not a revolutionary idea, but it did engage my thought about noise in our world–and considering that the choirmaster's observation took place in the early 1930s–the comparative difference between noise in our world versus his world. In my opinion, the most distinguishable factor in the noise levels between these two worlds is the drone. Today, we are nearly always in the presence of an electronic (or mechanical) drone, be it from lights, computers, refrigerators, traffic, etc. No doubt, the world since 1930 has provided numerous other machines and devices that create much louder noises, but few are as penetrating on a daily basis. It occurred to me that there were very few places I could go in my daily life to avoid this din of our modern world and "enjoy the silence" Willcocks had experienced on his walks.

The poetry of William Stanley Merwin (b.1927) provided the second point of stimulus, particularly poems from the book *Feathers on the Hill* (1978). Each poem from that book, save two, follows the same general form: a series of short three-line stanzas describing various aspects of a pastoral setting. The following lines are from "In the Red Mountain".

> At last
> leaves fall
> from bare sky
> ___
>
> Leaves still on branches
> turn at night into
> first snow[1]

Merwin, in very simple ways, had effectively created the silence I was seeking. The three short lines using elementary words and simple language portray the small details of a pastoral setting. The brevity of each stanza and the use of a separating line between each stanza effectively create a sense of silence in the poem. Merwin simply observes the events in and of themselves; absent are emotional responses to the events. However, not every stanza in this poem, or the others for that matter, portrays such a quiet aspect of nature as leaves falling: we hear dogs barking, birds singing, etc., which would seemingly ruin the above-mentioned silence. Yet, these were acceptable to me, being natural noises; I was concerned with establishing a distance from human-made noise. As I read on, however, I found included in this and the other poems instances of human contact.

> Chain saw three minutes
> hours later in rain
> smell of resin[2]

---

[1] William Stanley Merwin, *Flower & Hand: Poems 1977-1983* (Port Townsend, Washington: Copper Canyon Press, 1997), 84-85.

[2] Ibid., 83.

I wanted to create a work that portrayed small scenes in nature without the spectacle of human interference. For these reasons, I chose not to use any of the poems from *Feathers on the Hill*, although I may use them at another date to explore further the relationship between human-made and natural sounds. With this in mind, I searched Merwin's catalog for a similar work – a poem that in a few lines expressed a moment in nature without mention of humans or human activity. After exhausting Merwin's output, I began looking for poems by others that met my criteria and I eventually came across haiku.

HAIKU HISTORY

> Haiku is a poetic form of expression which employs primarily substantives and centers around groups of words usually totaling seventeen syllables in length, in and through which the poet realizes his poetic experience.[3]

The beginnings of haiku date back thousands of years to the roots of Japanese verse. The tradition of seventeen (5-7-5) syllables as a basic unit in Japanese verse can be found in the poetic form *katauta*, which first appears in the anthology named *Nihonshoki* (published in 720). This is not to say that haiku, which made its first appearance with the poet Matsuo Bashô (1644-1694), grew directly from *katauta*, but it is possible to find within that form some of the characteristics of haiku. One can still find evidence of haiku in the forms that follow, but it was not until *renga* (linked verse) that haiku as we know it began taking shape. *Renga* came from the same spirit of innocent competition that was common in Japan during the ninth century. For instance, in the game *kusa-awase* (matching roots) opponents "vied with each other in the length of the roots of the grass

[3] Kenneth Yasuda, *The Japanese Haiku: Its Essential Nature, History, and Possibilities in English with Selected Examples* (Rutland, Vermont: Charles E. Tuttle Co., 1957) 108.

they plucked…"[4] Viewed as a necessity for the cultured person during this time, poetry also became a competition. The original *renga* were competitions in which two poets attempted to "out-cap each other's verse either through greater wit, appropriateness, or with the further development of beauty and poetic effect."[5] One poet would introduce a verse of 5-7-5 rhythm and the other would add a verse of 7-7 rhythm. Due largely to the humor and wit involved, *renga* at this time were viewed as an amusement and not as literature. Therefore, the first *renga* did not appear in anthologies until 1005 and the term itself did not appear until 1127. As time went on, the humor of the *renga* gave way to a more serious tone. By the thirteenth century, the *renga* had expanded from a two-link verse to a hundred-link verse, where a small group of poets would alternate verses of 5-7-5 and 7-7. (It is important to note that when recited aloud, the tradition called for a beat between verses.) Again, the tone of these later poems had become much more serious and the process much more disciplined. Therefore, rules were set in place for the *hokku* (the opening verse of 5-7-5), which set the tone and theme for the whole poem. The rules covered the subject matter of each link, diction, writing method, folding of the paper, etc. The importance of the *hokku* grew as anthologies began omitting latter verses of poems in favor of simply the *hokku,* or the *hokku* and a few of the following verses. As the rules of *renga* became more complicated and subject matter more restrictive, *haikai no renga* (or simply *haikai*) began to appear in the sixteenth century. *Haikai no renga* has essentially the same evolution as *renga*, however the subject matter is humorous and there are few rules. This brought the creation of poetry back to the people. Bashô points out "in

[4] Shin Asano, *Haiku Zenshi no Kenkyû* (A Study of Pre-Haiku History) (Tokyo: Chûbunkan, 1939), 74.

[5] Yasuda, 124.

the poetry of haikai ordinary words are used [and] there is no subject whatever that is not fit for *hokku.*"[6] Thus, we can see the haiku as we know it grew from the gradual development of the *hokku* from *renga* and *haikai*.

The tradition of including a seasonal element in haiku also dates back to the *Nihonshoki*, although, the strongly seasonal, natural objects mentioned in the poems are fortuitous; that is to say, the objects (i.e., blossoms, snow, etc.) do not become an integral part of the poem, but are rather simply mentioned in passing. As time continued, "the way the Japanese poets [looked] at nature is widened and deepened…writers are able to appreciate fully the beauties of nature as subjects for literary expression."[7] This set the course for the development of the seasonal theme and the natural objects became integral to the poems. The first Imperial anthology, the *Kokinshû* (published in 905), represents the first time poems are cataloged by the four seasons. By 1205 (with the anthology *Shin-Kokinshû*), the seasonal meanings of many objects is so firmly established that explanatory words are no longer needed. That is to say, words were previously paired together with obvious seasonal details (moon and falling leaves) or qualified with the name of the season itself (autumn moon). In the case of the *Shin-Kokinshû*, rather than an autumn moon, the moon itself represented autumn. Among the rules of the long *renga* and *haikai* was a rule that the *hokku* must mention a season. Along with the separation of the *hokku* from the *renga* became haiku, so too the season rule of *hokku* was applied to haiku.

[6] Ibid., 140.

[7] Taizô Ebara, *Haikaishi no Kenkyû* (A Study of Haiku History) 2[d] ed. (Tokyo: Hoshino Shoten, 1949), 4.

A season word (*kigo*) carries the connotation of a season without literally stating the season. Figures of kigo can be found in the following haiku:

Meigetsu ya
Keburi hai-yuku
Mizu no ue

How brightly the moon shines!
Vapour creeps opon the water.
Ransetsu[8]

Kudakete mo
Kudakete mo ari
Mizu no tsuki

The moon in the water was broken and broken
But yet it was there again.
Choshu[9]

In both poems, the moon and the water are the subjects. Since *mizu* (water) appears in both poems, it offers little help in season recognition. The distinction is in the two different words used for the moon – the *kigo* in their respective poems. In the poem by Ransetsu, the word *meigetsu* names the moon, whereas in the Choshu poem, the word for the moon is *tsuki*. As mentioned above, the moon (*meigetsu*) in poetry had come to represent an autumnal subject, and in the poem by Ransetsu this holds true. *Meigetsu* is the harvest moon. Choshu wished to set a moon poem that was not in the fall. As *meigetsu* is the harvest moon, Choshu could not use this word to represent the moon; instead, he uses *tsuki* to refer to a summer moon. This is the role of the *kigo*: to place the haiku in a specific season and, sometimes, to take a haiku out of the season with which it would normally be associated.

[8] Miyamori, Asatarō, *An Anthology of Haiku Ancient and Modern* (Tokyo: Maruzen Company, Ltd., 1932; reprint, West Port, Connecticut: Greenwood Press, 1970), 271, (page citations are to the reprint edition).
[9] Ibid., 670.

TEXT SETTING

Because *Haiku Seasons* is a vocal work with texts, an examination of how those texts are set is in order. As explained above, haiku were traditionally required to include a season word. Thus, it seemed natural to organize this composition by season. In the music, each season divides into two sections: a day section, which may contain many texts with different subjects pertaining to the daytime; and a night section, in which the moon is the focal point.

The poems selected for the day sections use the choirs to portray the overall sense of the season, although I did not attempt to describe every facet of a particular season. For instance, not all the aspects of autumn are explicitly stated: a gradual cooling of temperature, the turning of leaves, the subsequent falling of leaves, etc. Conversely, at times, I do not attempt to portray any facet of the season, but rather try to give a general impression of that season. The setting is often dependent upon the poem chosen for that section. For instance, in the winter section of the piece, the choir uses the following poem by Chiyo-Ni (1701-1775) for the day setting.

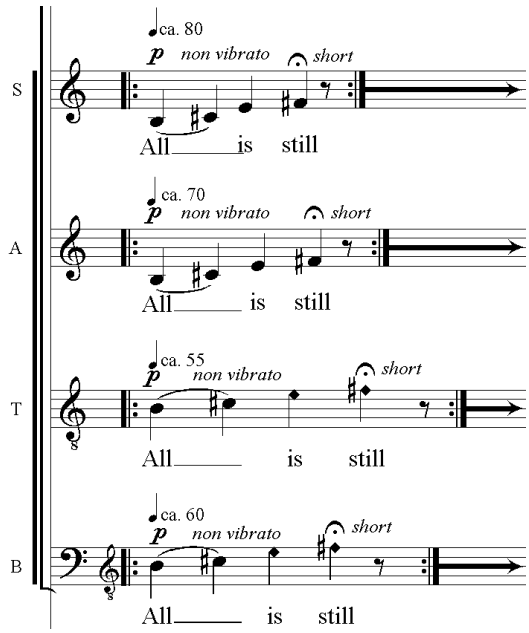
No ni yama ni
Ugoku mono nashi
Yuki no asa

All is still in field or mountain
On this snowy morning.[10]

Rather than use the whole haiku, which clearly sets the time (*asa*/morning) and season (*yuki*/snow), I use the fragment "all is still."

[10] Ibid., 428.

Fig. 1: Winter day excerpt, “All is still.”



I believe this fragment setting gives the overall impression of the poem. In these cases, I count on the program to provide the complete poem.

In recent vocal works, I have used lines of text as compositional or performance instructions rather than as part of the vocal line; thus, the said lines are not heard by the audience. In these pieces, it has been my desire to maintain the integrity of the poet’s work. Therefore, I have depended upon the program as a communicative aid. This is not to say that I include copious program notes outlining the piece, my thoughts, and any other details I wish to show; the only thing included is the text. To illustrate, the following is a text excerpt from *Studies in Light* (2000), a piece for mezzo-soprano and compact disc based on the poem of the same name by Diane di Prima (b.1934).

candor:

light
        a chorus swelling
filling out
the contours of architecture
cathedral
palace
                theatre

lumen:

light
as a glyph that writes itself
over & over, on the face
of water, inscrutable
perpetual motion[11]

I deliberately omit the lines "chorus swelling," "over & over," and "perpetual motion" from the vocal part and interpolate those lines as compositional procedures. By this, I mean to say that the lines of text describe the musical process utilized. For instance, in *Studies in Light,* the compact disc material is processed from the prerecorded voice of a singer, and thus the compact disc material is rather closely identifiable with the singer's voice. At the point where the line "a chorus swelling" would occur, I mixed a sample of the singer's voice with a chorus performing a crescendo. Since the sounds on the compact disc part are rather homogeneous with the singer's voice, I wanted a clear connection to the sudden intrusion of a choral texture. I reconciled this with the knowledge that the complete poem would appear in the program, thus supplying the audience with the requisite information. Of course, I do not believe *Studies in Light* nor *Haiku Seasons* will fail to communicate with an audience should the complete poems not be available.

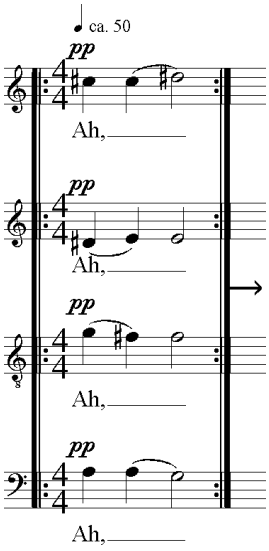
[11] Diane di Prima, *Pieces of a Song: Selected Poems* (San Francisco: City Lights Books, 1990), 144.

However, in most situations, a program will provide an audience with a further understanding of the piece. As in the opening of *Haiku Seasons*, a quiet setting of "all is still" will be the first sounds heard in the piece. An audience member could possibly gain a deeper understanding of the piece by reading the program.

During both the day and night sections of the piece the four soloists provide a more detailed view of the pastoral setting. The poems selected for the soloists concentrate on specific elements from a season. In the winter/day section, a soloist describes a stream, in the spring/day section one soloist continues describing the stream as other soloists depict a skylark's song and sparrows "admiring" flowers. The summer/day and autumn/day sections follow suit. Meanwhile, the soloists of the night sections focus on the moon. As the choirs sing an ostinato on the syllable "ah," the soloists reveal the moon often personified: painting, running, etc. The ostinato patterns (fig.2) found in the moon sections are also the organizing factor of the piece.

The moon sections occur as a sort of ritornello with the choirs providing an ostinato over which the soloists sing a description of the moon.

Figure 2: Winter night ostinato.

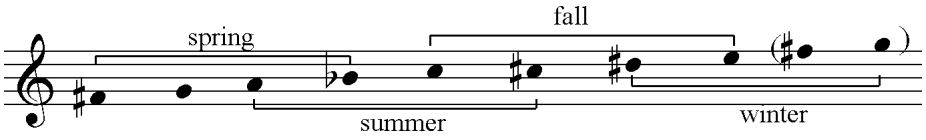


ORGANIZATION

The piece is in rondo form with the recurring theme in the night sections. Thus, the form is A B C B D B E B. The piece begins in winter/day and follows the natural progression to end with the autumn/night. I chose this order for two reasons: the first being that the final text is a beautiful poem by Nangai (dates unknown), which brings a wonderful summation to the piece. The second is a desire to dissociate from my feelings that spring is the first season and winter the last. By disregarding the man-made calendar and thinking of the seasons as a circle with no beginning or end, I revert to my original intention: to display nature without human interference.

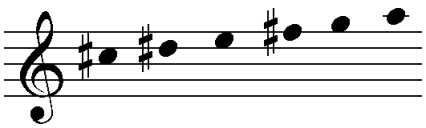
As mentioned above, the ostinatos in the night sections provide the organizational material for the piece. The final chord of the ostinato is one of four pitch classes of a major third in an octatonic scale.

Fig. 3. Final chords of ostinatos.



When I add the other pitches of an ostinato (for this figure I will use the winter ostinato, fig.2) to its respective pitch class, the following pitch class set is formed.

Fig. 4. Ostinato pitch-class set.



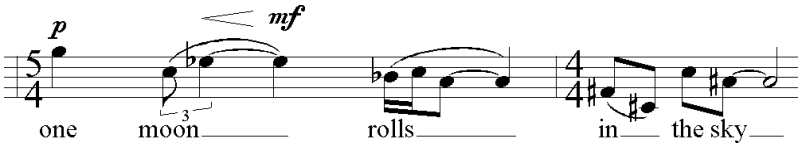
Both the winter/day and winter/night sections use this pitch class set. Similarly, the night ostinato in other seasons makes up the pitch class set for both the day and night sections in their respective seasons.

TONALITY

My desire was to have a differing tonality between the day and night sections while still maintaining the above pitch structure as a basis for each season. From this pitch class set (returning to fig.4) two scales may be formed. If we add the notes B and C

to this pitch class set, the result is an octatonic scale. The soloists fill in these notes and complete this octatonic tonality for each night section. The winter/moon soloist (figure 5) demonstrates this procedure.

Fig. 5. Winter night excerpt, "one moon rolls in the sky."



On the other hand, when only a B is added, the result is the ascending form of a melodic minor scale, with E acting as the tonic.[12] This scale also has a relative "melodic major" (no. 1043 in Nicolas Slonimsky's (1894-1995) *Thesaurus of Scales and Melodic Patterns*, 1947)[13] when the tonic drops down a fourth to B. This "melodic major" tonality is used in the day sections of the piece. At times, the choirs in the day sections maintain

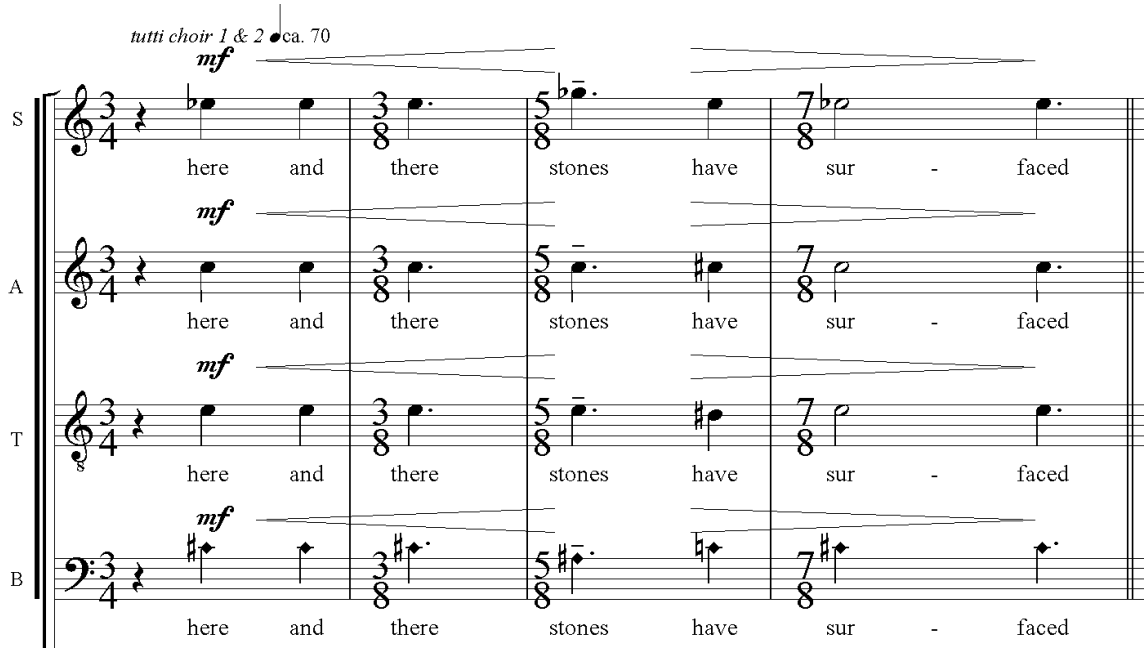
[12]Any subsequent reference to the melodic minor scale will apply to the ascending form as a distinct scale, unaltered whether ascending or descending.

[13] Slonimsky, Nicolas, *Thesaurus of Scales and Melodic Patterns* (New York: Schirmer Books, 1975), 140.

the same pitch class set as their respective night ostinatos. This is the situation with the final season of the piece; autumn (figure 6).

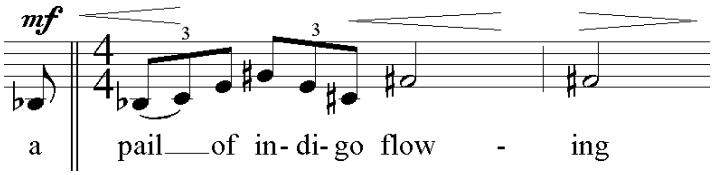
Figure 6 shows the autumn/day section.

Fig. 6. Autumn day excerpt, “here and there stones have surfaced.”



More often, however, the choirs explore more of the scale and are not limited to the original pitch class set. Rather another set is used in which the sixth and/or seventh scale degree (the pitches that make the scale “melodic”) are omitted. As in the night sections, the soloists provide the absent pitches.

Fig. 7. Spring day excerpt, “a pail of indigo flowing.”



In the figure 7, the soloist provides the missing sixth scale degree (E) to fill out the A melodic major tonality (without E) which is present in all four choirs.

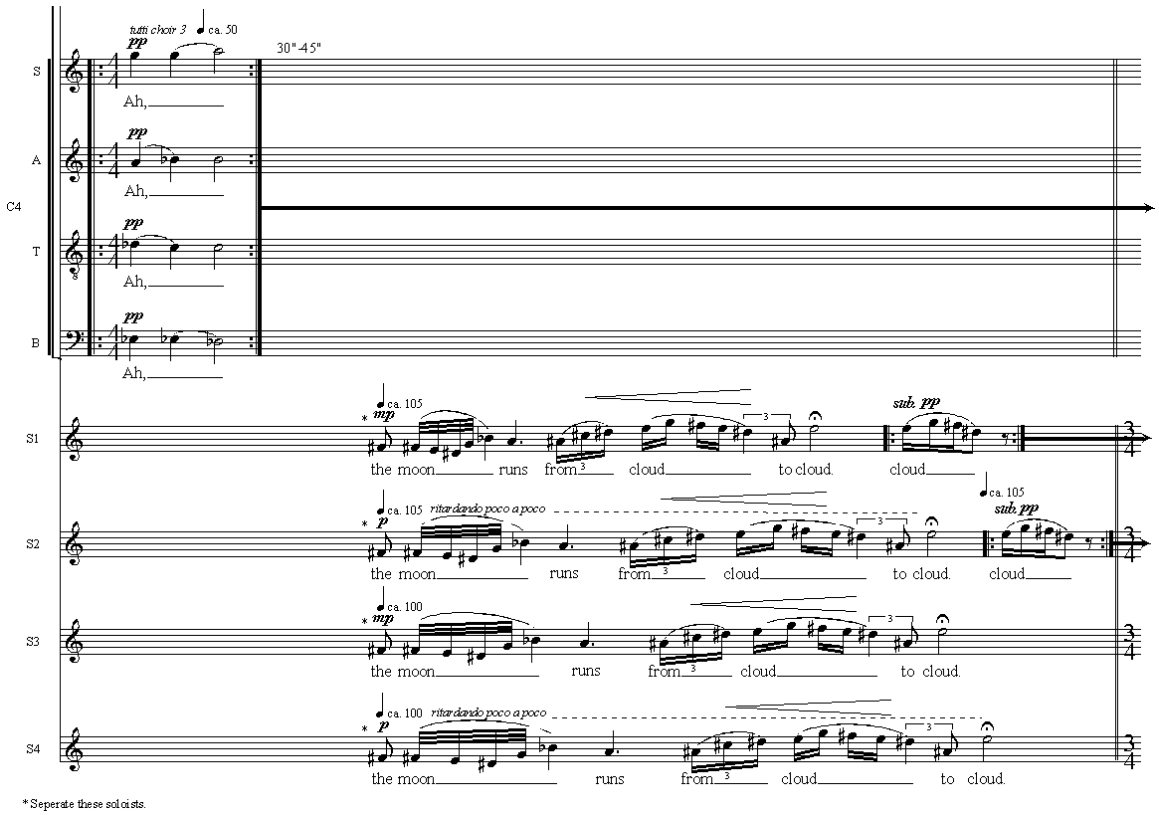
TIME

By using one tonality and keeping each section more or less based in that tonality, I attempt to create a unity between the soloists and choirs as well as between the four choirs themselves. There are two reasons for my desire to form this unity: the first is the pastoral text setting–the symbiosis between a seemingly endless number of entities; the second is the poly-temporal setting of the piece, which is related to the first. The opposing tempos between choirs and soloists create a symbiotic relationship with the common tonality to correlate this aspect of nature.

There is not a single moment in *Haiku Seasons* where a group or soloist completes a phrase in one tempo without that phrase being interrupted by another, temporally different, phrase. For instance, figure 8 shows the summer/moon section with choir 4 singing the ostinato at ca. 50, which is then “run” on by the soloists extolling the moon at various, altered speeds. Soloists one and two begin at ca. 105, whereas soloists three and four begin simultaneously at ca. 100. Immediately following that entrance,

soloist two and four begin to ritard from their respective tempos. This creates a dance-like texture at the word “cloud,” which suddenly trickles off like the wind dissipating the clouds through which the moon passes.

Fig. 8. Summer night excerpt, “the moon runs from cloud to cloud.”

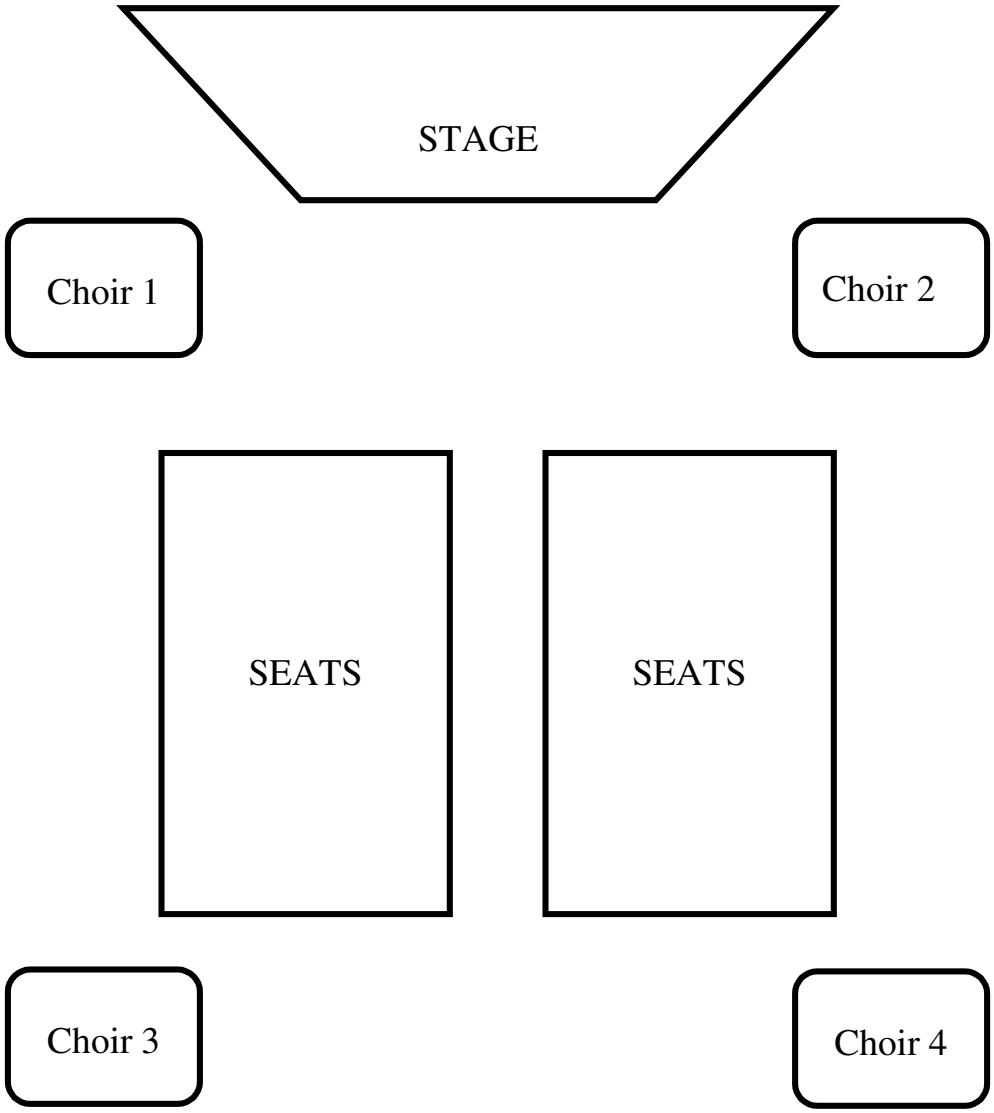


SPACE

In a traditional choir setting (with the choir at center stage and the soloists either singing from the choir or grouped nearby) the soloists’s texture in figure 8 would simply sound sloppy, even if executed with computer-like precision. Dispersing the performers throughout the performance space will allow an audience to better hear and understand

the poly-temporal aspect of this piece. In a typical rectangular performance area[14], each choir of 12 singers is placed in a corner (offstage) and the soloists may be spread throughout the area (including the stage area). (Figure. 9).

Fig. 9. Choir placement.

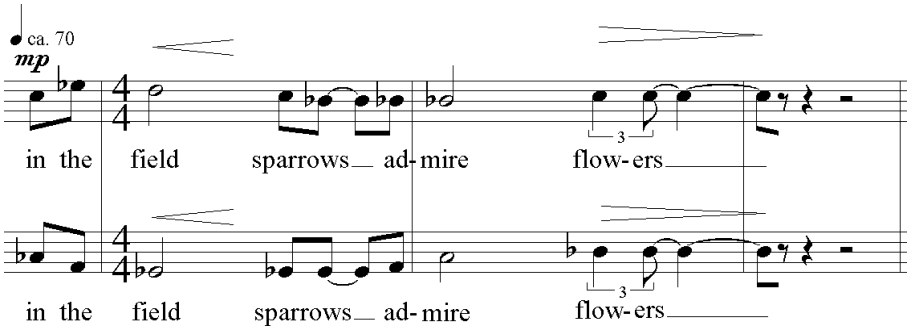


[14] Other performance spaces (i.e., those with balconies, lofts, etc.) may use that space more creatively.

One can imagine how in this setting, the soloists's performance of figure 8 would better convey the word painting in the score. At times, however, it will benefit the soloists to be in a close proximity to the other soloists.

This is certainly the case in figure 10, where Basho's (1570-1653) text describes sparrows seemingly admiring flowers. Scored as a homophonic duo with no temporal modulation between the two parts, the soloists would benefit from a close coupling. A less unified setting would place an undue burden on the singers to maintain the homophonic texture.

Fig. 10. Spring day excerpt, "in the field sparrows admire flowers."



REPETITION AND SILENCE

Throughout the piece choirs one through four function as a static foundation singing repetitive textures beneath the solo voices. Much like the overall natural setting (i.e., a field), these repetitive figures constantly move, although the overall sense is a motionless calm: constantly changing at the micro-level, unchanging at the macro-level. Additionally, these "repetitive textures…create a 'new silence,' a palette on which other

activity takes place."[15] Like the use of a separating line between the stanzas in Merwin's *Feathers on the Hill*, repetitive textures in the choirs create silence. Bernard Dauenhauer, describing one of four characteristics of silence explains, "silence is an active human performance which always appears in connection with an utterance…silence is neither muteness nor mere absence of audible sound,"[16] The choirs's repetitions act as silence between the soloists's utterances.

CONCLUSION

The intent of *Haiku Seasons*, is to create an image of nature isolated from human interaction. Thus, the image would be a pastoral setting with many independent parts all coexisting in a relatively silent world. I combine aspects of tonality, time, space, and silence to create this image.

The pastoral atmosphere is created by separating one large choir into four smaller groups with soloists interspersed throughout the performance space. This results in sound expanding from the entire space, creating an imitation of nature. For example, in an outdoor setting, one would hear a bird calling to the east, another bird echoing in the south, and leaves rustling in the wind to the northwest. In *Haiku Seasons,* choir 1 may be to the east, a soloist may sing in the west while facing south. In addtition, this spatial setting contributes to the idea of independence in nature. This portrayal of nature's independence is fulfilled even more closely by the use of time in *Haiku Seasons.*

The poly-temporality between the parts represents the independence among the different objects found in nature (animals, wind, the moon, etc.). There are only a few

[15] Kivy, Peter, ed, *The Fine Art of Repetition: Essays in the Philosophy of Music* (New York: Cambridge University Press, 1993), 18.

occurrences in which a choir will present a chordal texture; this texture is never present without at least one other tempo present. Many tempos occur simultaneously between choirs, between choirs and soloists, and within an individual choir (i.e., each voice part in a particular choir performs at a different tempo).

A scene in nature has many different, complex parts, which somehow coexist. I use, in general, one tonality per section to stabilize the poly-temporal chaos. The common tonality unifies some of the independence resulting from the temporal complexity.

In nature, continuous sounds such as wind and water provide a wash for utterances from animals, leaves rustling, etc. Similarly, continuous textures in the choirs provide the illusion of silence between the soloists' utterances.

All of these aspects of *Haiku Seasons* combine to create an image of nature as isolated from human interference and illustrate a pastoral setting using a combination of tonality, time, space, and silence.

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[16] Dauenhauer, Bernard P., *Silence: The Phenomenon and its Ontological Significance* (Bloomington, IN: Indiana University Press, 1980), 4-24.

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Steven Lyle Smith

Haiku Seasons

for 48 singers (minimum)

Texts (in order of appearance)

No ni yama ni
Ugoku mono nashi
Yuki no asa

All is still in field and mountian
This snowy morn

Chiyo-Ni
1701-1775

Naganaga to
Kawa hito suji ya
Yuki no hara

A very long stream
Strings across a snow covered plain

Boncho
d. 1714

Kogarashi ya
Sora ni korogaru
Tsuki hitotsu

Winter winds howl
One moon rolls in the sky

Meisetsu
1847-1926

Uchitokete
Kori to mizu no
Nakanaori

Ice and water joyfully
Are joined to one another

Teitoku
1570-1653

Hito oke no
Ai nagashi keri
Haru no kawa

A pail of indigo flowing
The river in spring

Shiki
1866-1902

Nabatake ni
Hanami-gao naru
Suzume kana

In the field sparrows seem
To admire flowers

Basho
1644-1694

Kumo ni nami
Tatete saezuru
Hibari kana

A skylarks song
Ripples the clouds

Seien
dates unknown

Taka-nami no
Ue ni egaku ya
Haru no tsuki

Behold! the spring moon paints
Pictures on the high waves

Kyoshi
b.1874

Shizukasa ya
Iwa ni shimi-iru
Semi no koe

What quiet! cicadas' voices
Penetrates the rocks

Basho

Yuzora wo
Hoshi no nagaruru
Atsusa kana

O, what a hot evening
Some stars shoot the sky

Toyo
b.1892

Natsu no yo ya
Kumo yori kumo ni
Tsuki hashiru

A summer night
The moon runs from cloud to cloud

Ranko
1726-1799

Yanagi chiri
Shimizu kare ishi
Tokoro dokoro

Willows are bare, water dried away
Here and there stones have surfaced

Buson
1715-1783

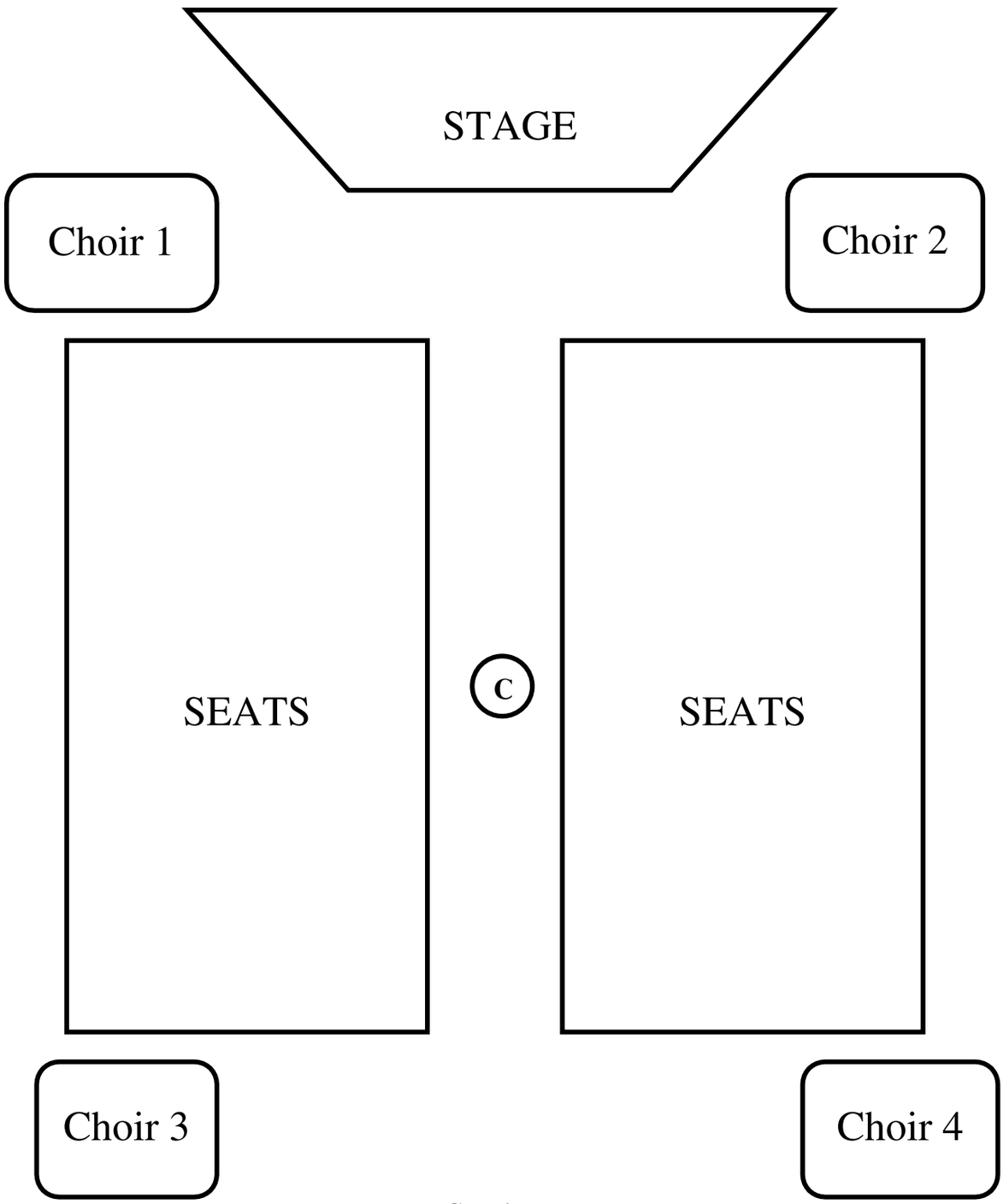
Yono naka no
Mono no kage yori
Kyo no tsuki

Tonight's moon has appeared
From the shades of all things on earth

Nangai
dates unknown

Placement

The placement below is for a typical performance space. More elaborate halls may use that space in ways that are more creative (i.e., balconies, etc.). Soloists, duos, etc., may be placed throughout the performance space. At times, however, soloists may benefit by being in close proximity to other soloists. C=conductor.



Scoring

Choir 1:	3 Sopranos 3 Altos 3 Tenors 3 Basses	Choir 2:	3 Sopranos 3 Altos 3 Tenors 3 Basses
Choir 3:	3 Sopranos 3 Altos 3 Tenors 3 Basses	Choir 4:	3 Sopranos 3 Altos 3 Tenors 3 Basses

Duration: ca. 10 minutes

Performance Notes

Forty-eight singers should be the minimum number used for this piece. In this situation, soloists may be taken from one of the four choirs. However, the conductor should be careful not to deplete any one section or choir. In the case of groups larger than forty-eight, choirs may remain intact and independent soloists may be used. Any type of voice may sing the solos. In addition, each solo line may be divided between singers: for instance, several singers may perform Solo 1 by breaking up the part at the end of the phases (poems).

The conductor should be in the middle of the performance space. If this is impossible, the conductor should attempt to position him/herself as centrally as possible between the choirs.

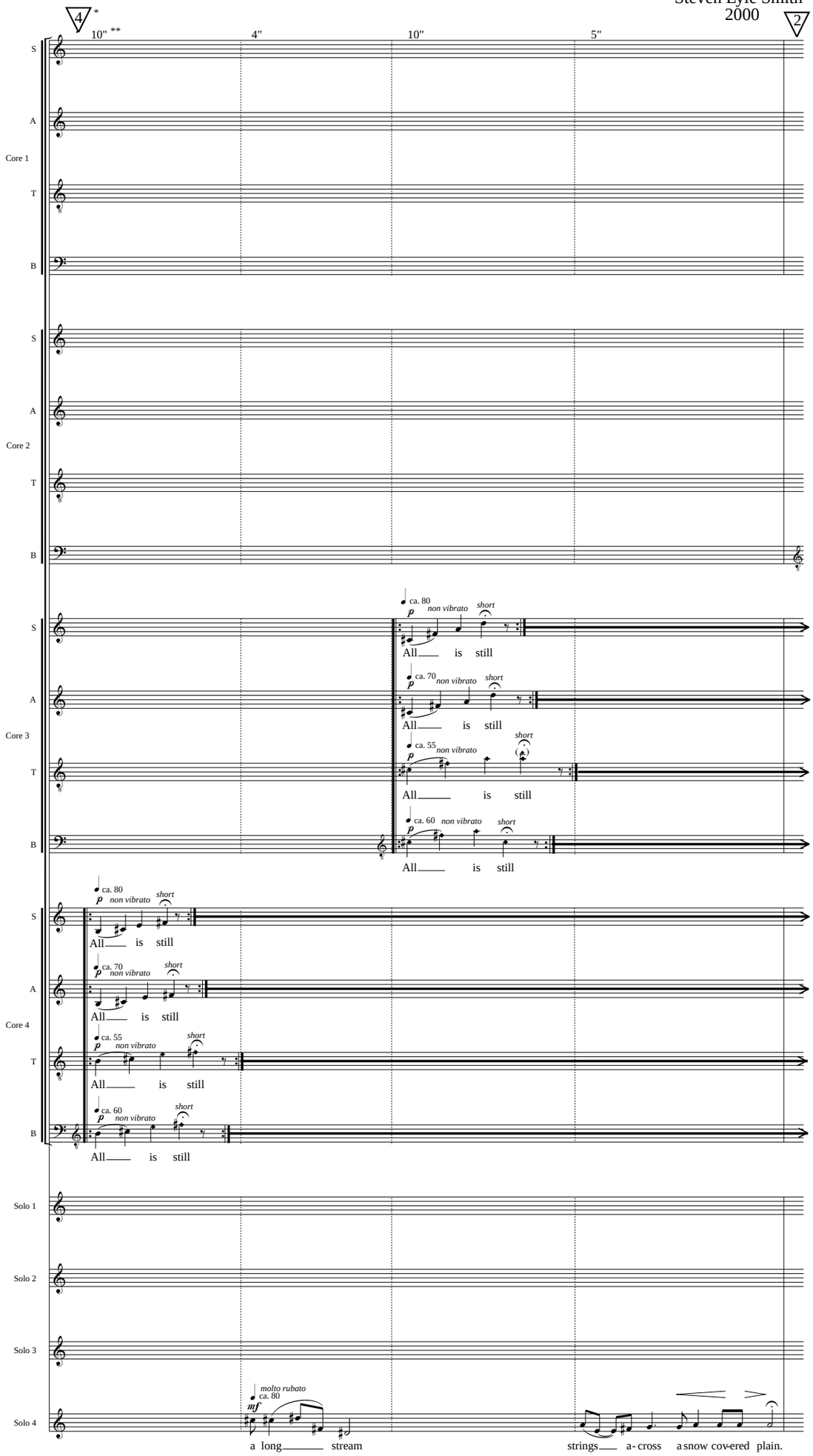
The distance between each choir should be relatively consistent. If this is impossible, use a rectangular shape to avoid great distances between any one choir and the other three.

Singers should use tuning forks to assist in finding pitches.

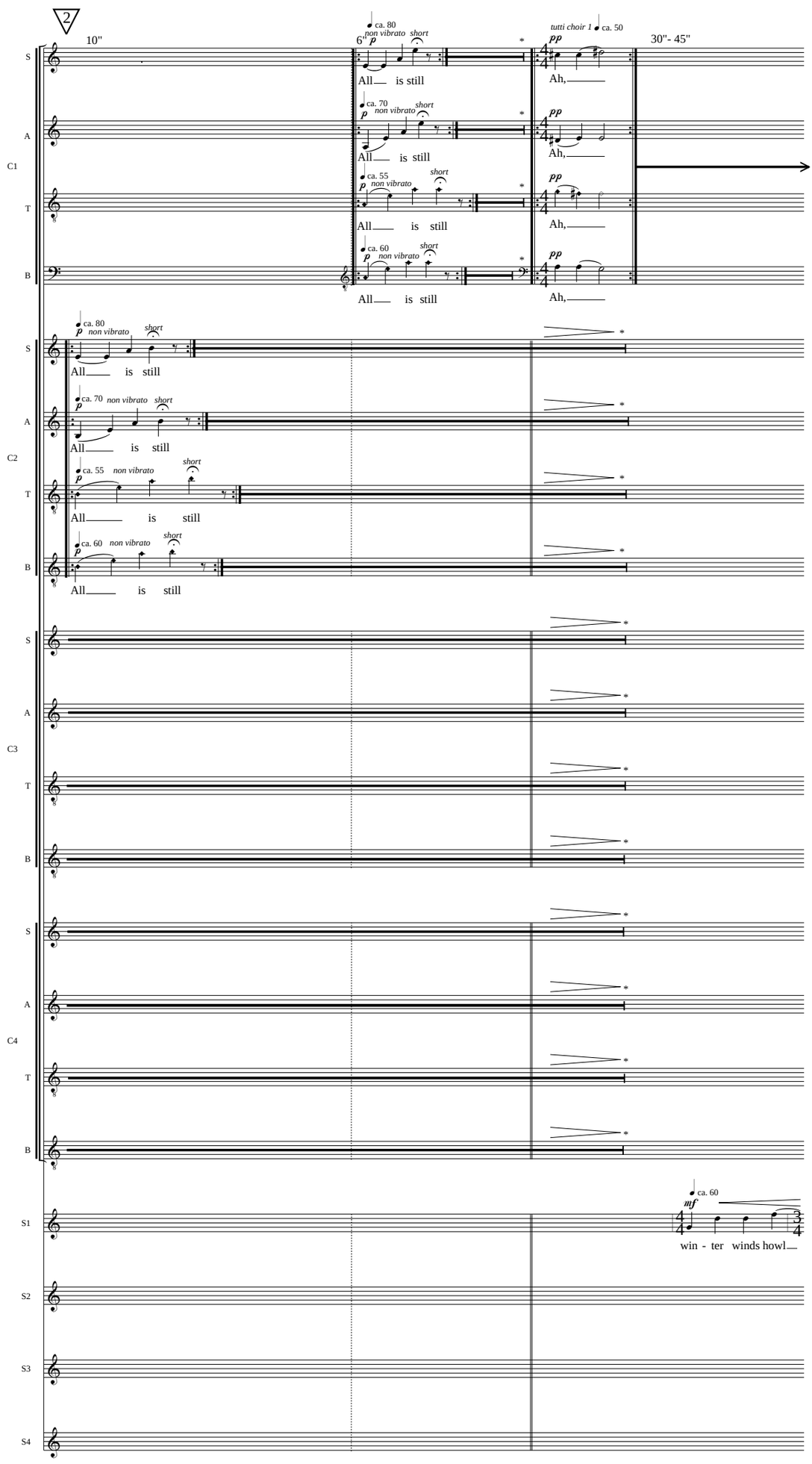
Traditional accidental usage applies to measured sections. In non-measured sections, accidentals apply only to the notes they immediately precede.

Haiku Seasons

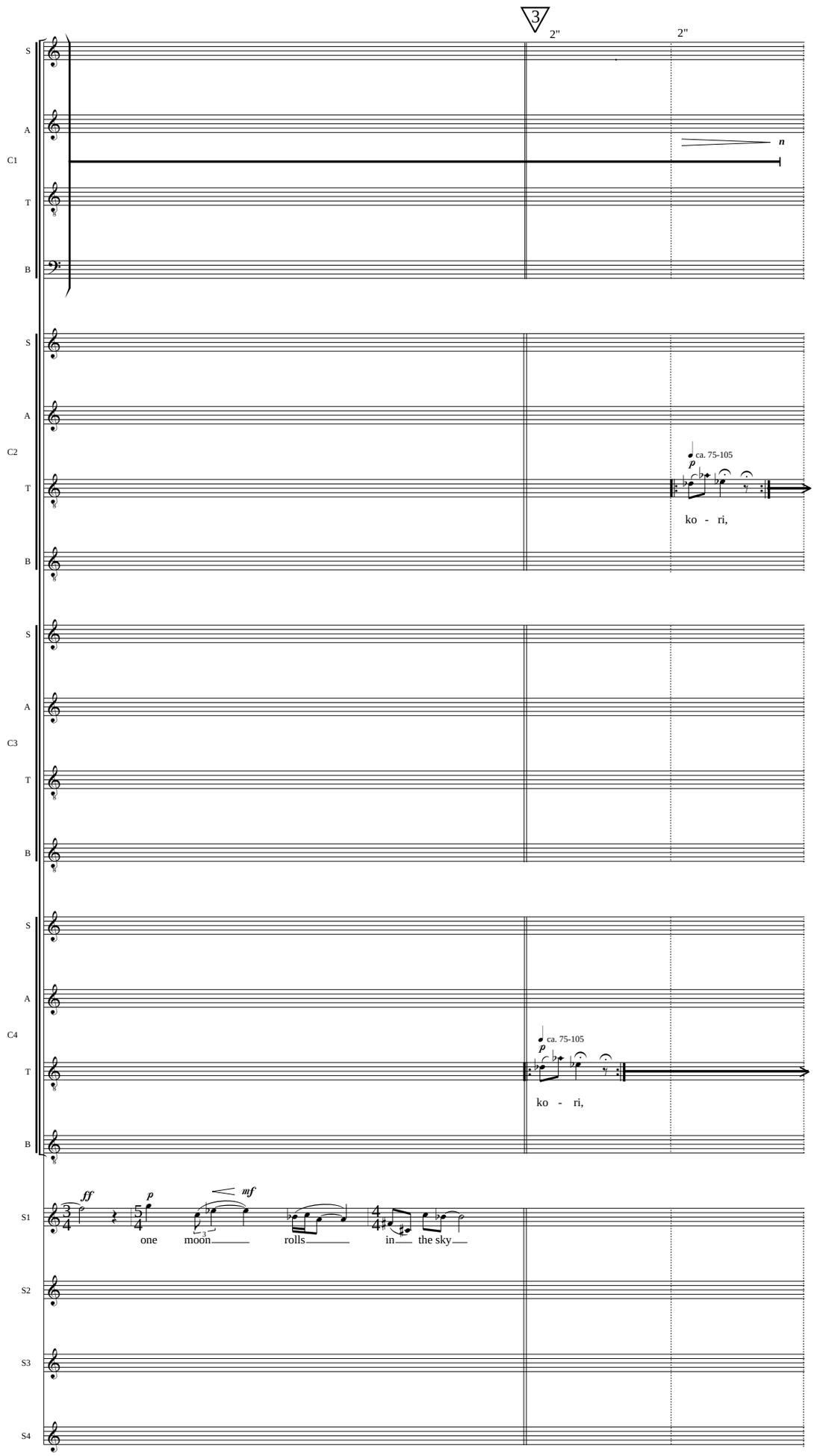
Steven Lyle Smith
2000

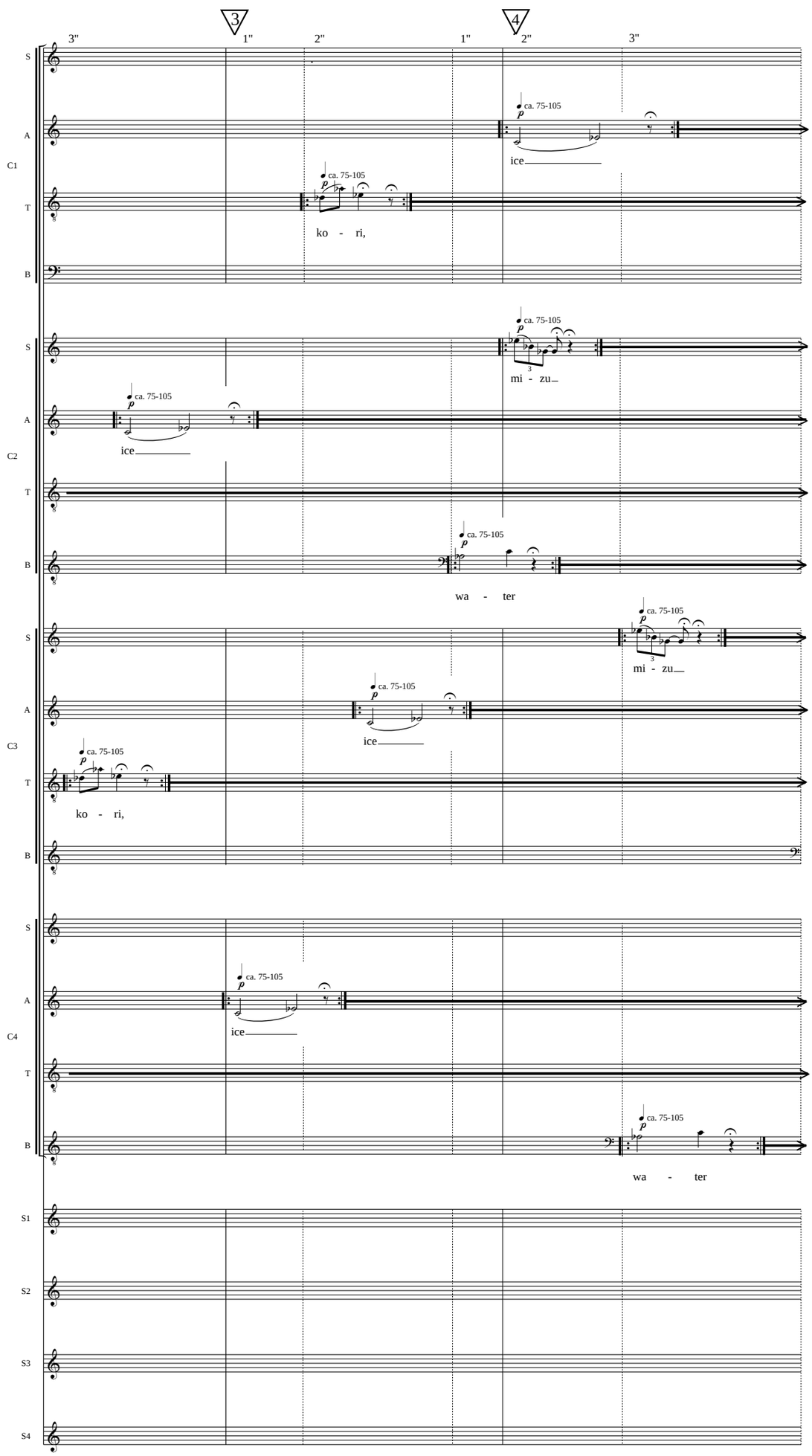


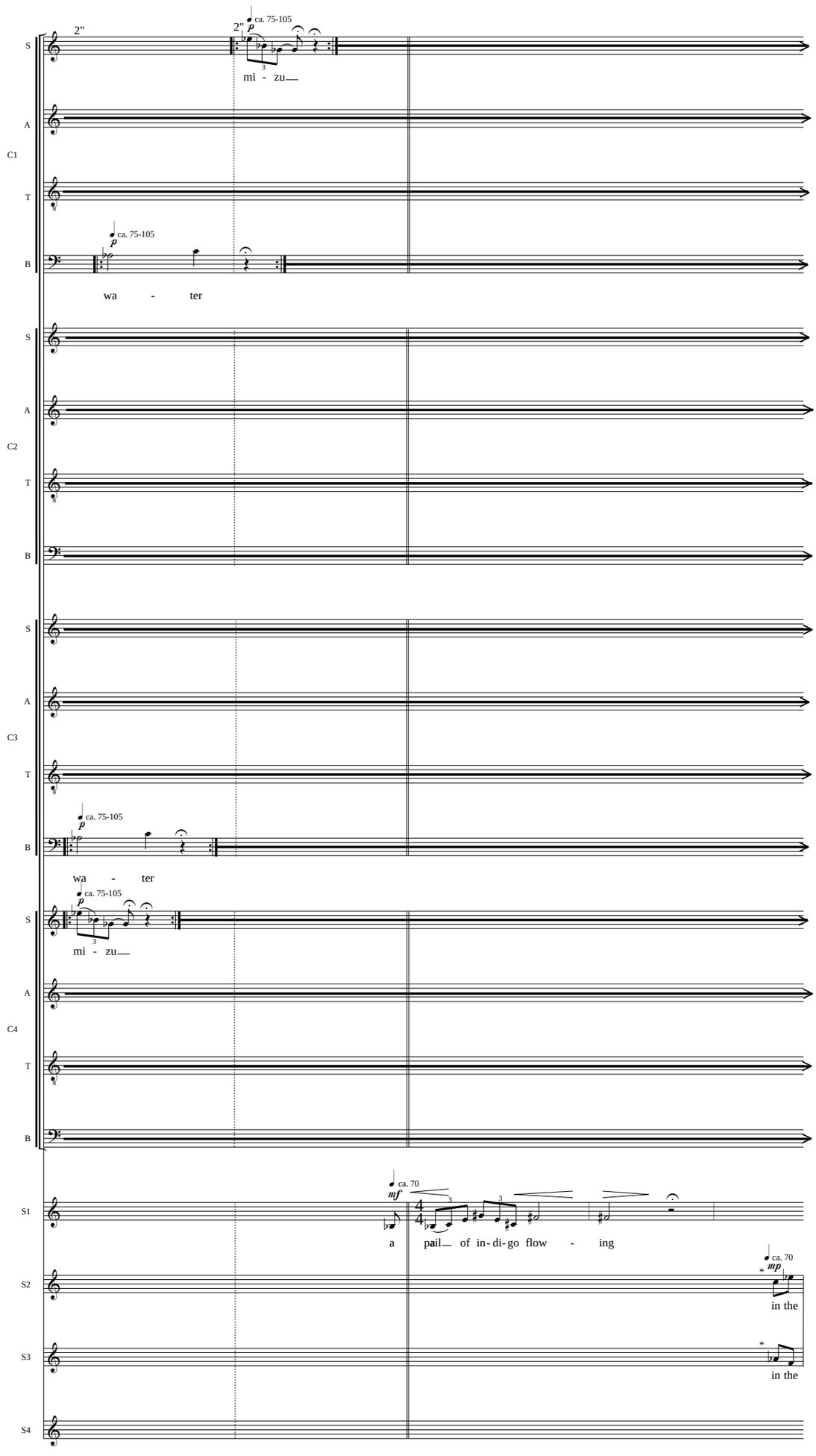
* Free cue-beats: number in triangle indicates number beats (cues). ** Approximate durations.

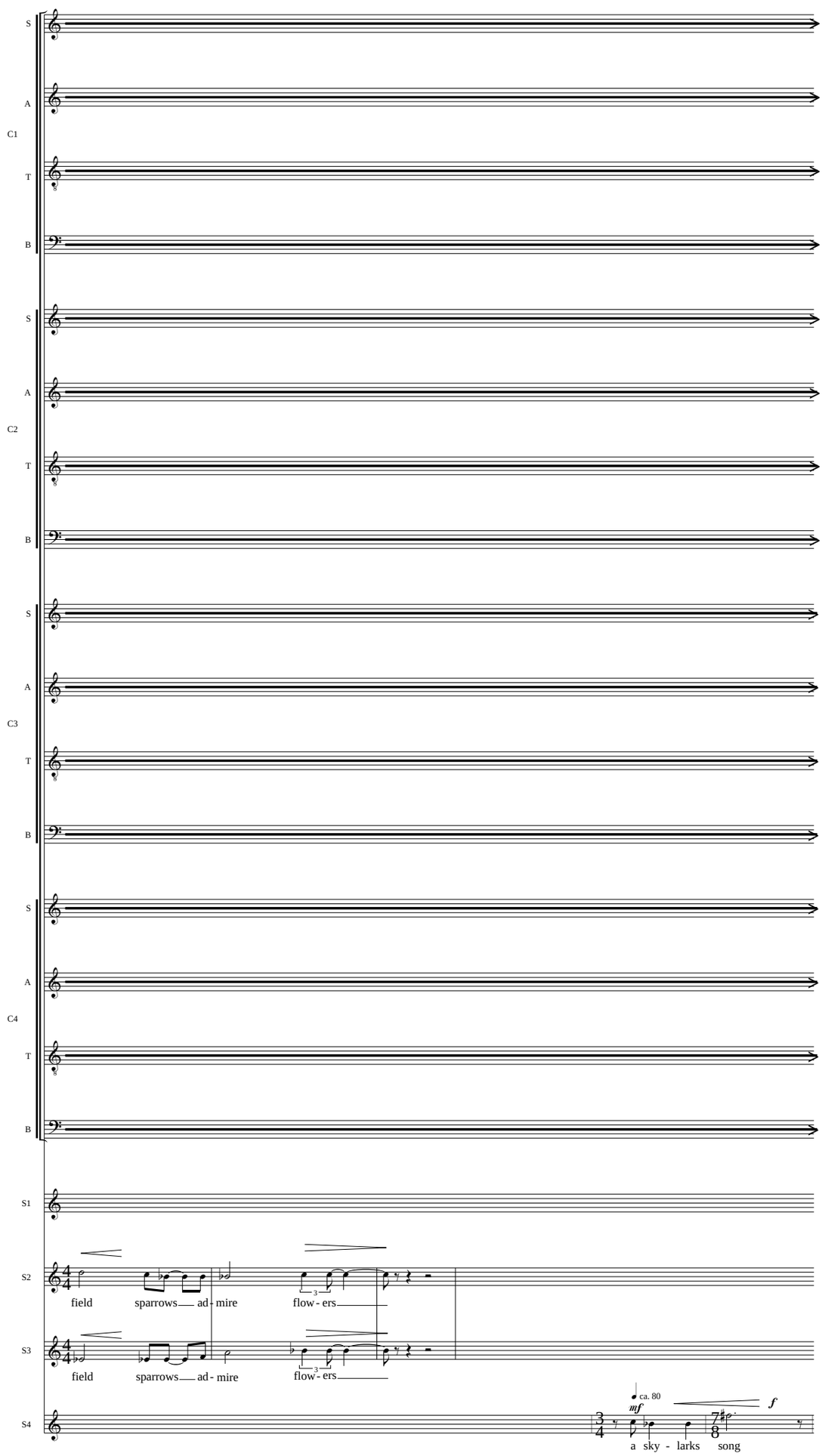


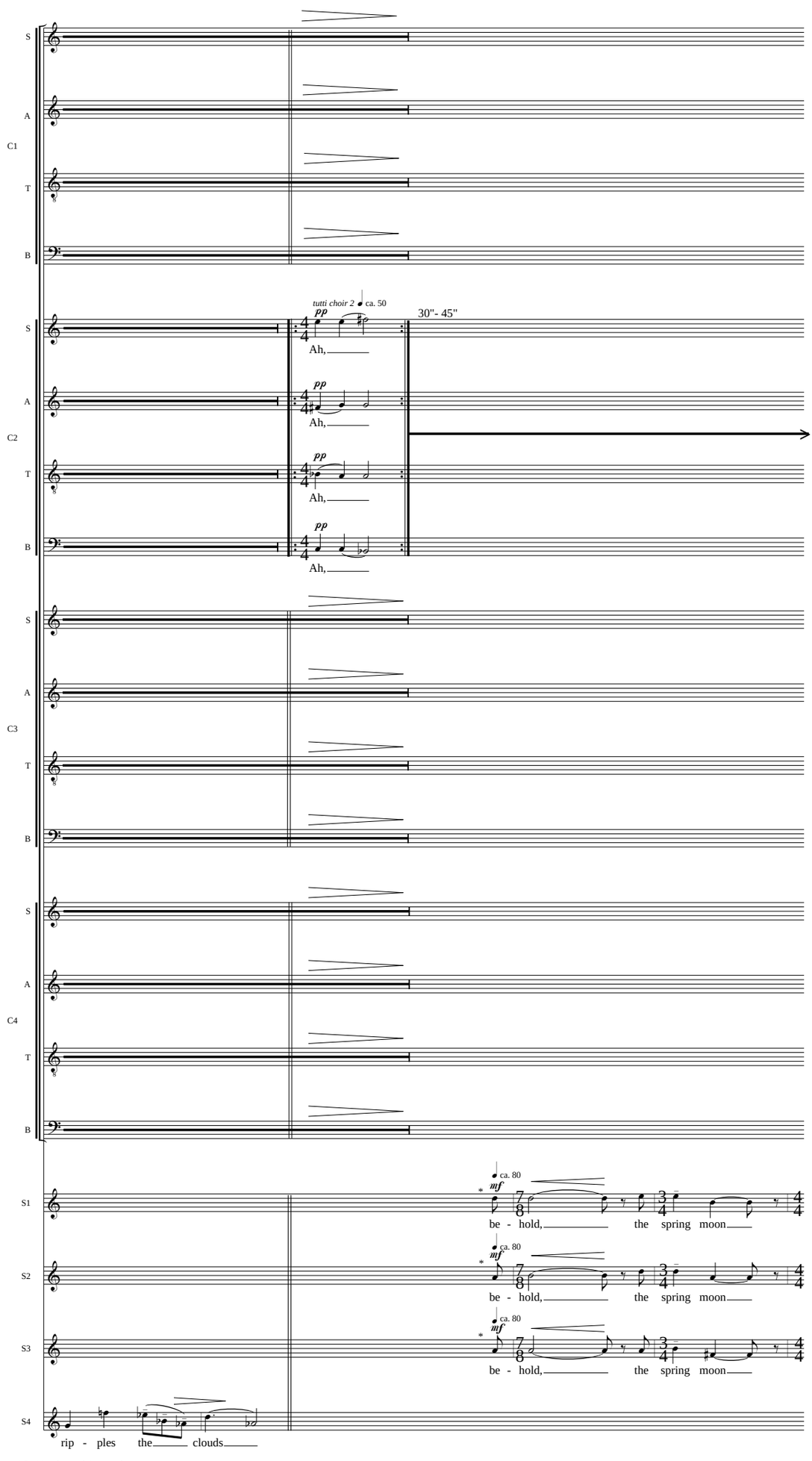
* Aproximate cutoff. Singers should complete repeated unit unless followed by a new entrance.


3
2"
2"
S
A
C1
T
B
n
S
A
C2
T
B
ca. 75-105
p
ko - ri,
S
A
C3
T
B
S
A
C4
T
B
ca. 75-105
p
ko - ri,
S1
S2
S3
S4
ff
p
mf
3
one
moon
rolls
in
the sky

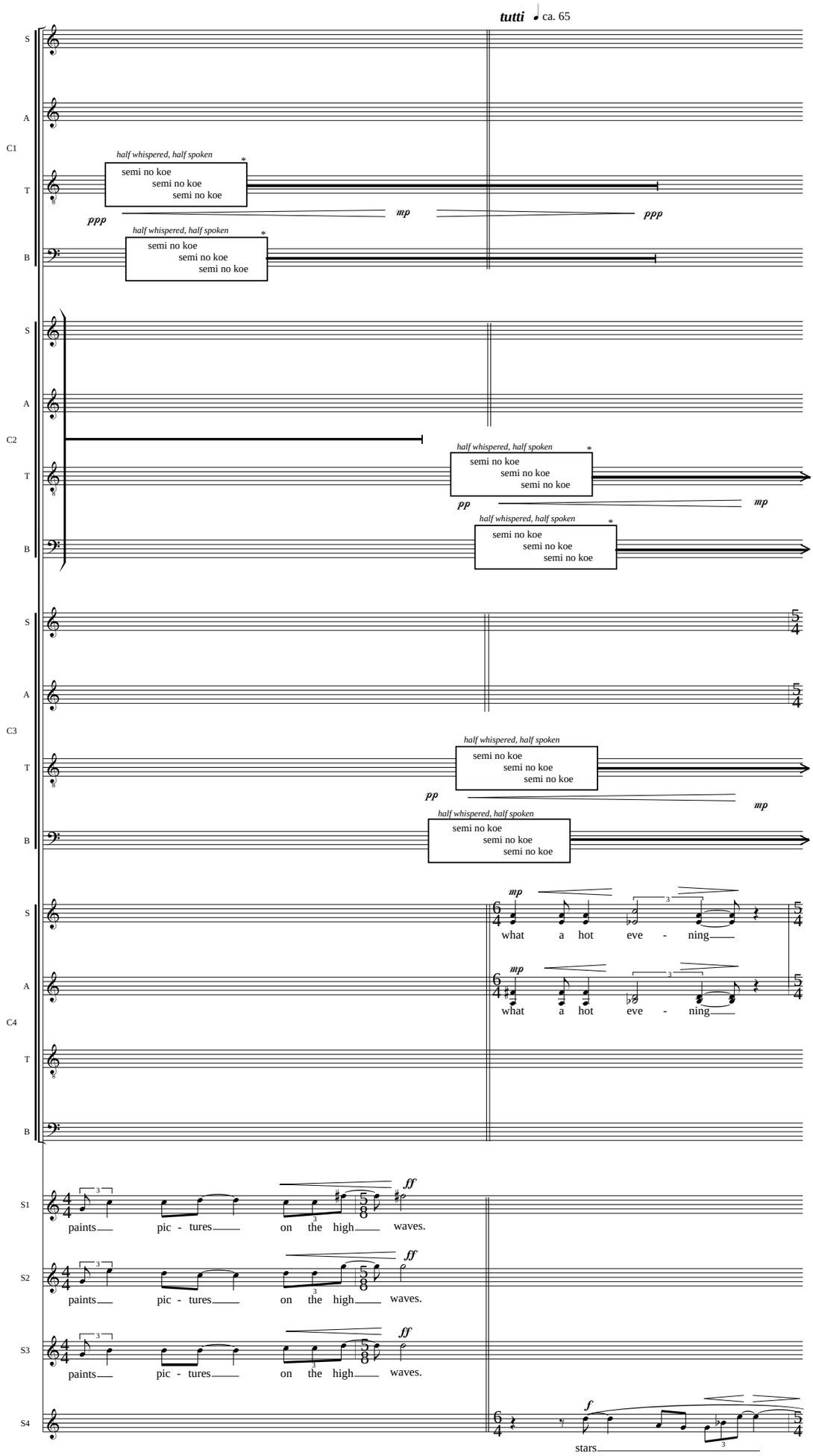

3
4
3"
1"
2"
1"
2"
3"
S
A
C1
T
B
ca. 75-105
ice
ko - ri,
mi - zu
wa - ter
S
A
C2
T
B
ca. 75-105
ice
mi - zu
wa - ter
S
A
C3
T
B
ca. 75-105
ice
ko - ri,
S
A
C4
T
B
ca. 75-105
ice
wa - ter
S1
S2
S3
S4


2"
ca. 75-105
p
mi - zu
S
A
C1
T
B
wa - ter
C2
C3
C4
S1
S2
S3
S4
ca. 70
mf
a pail of in-di-go flow - ing
mp
in the
* Position these soloists together.

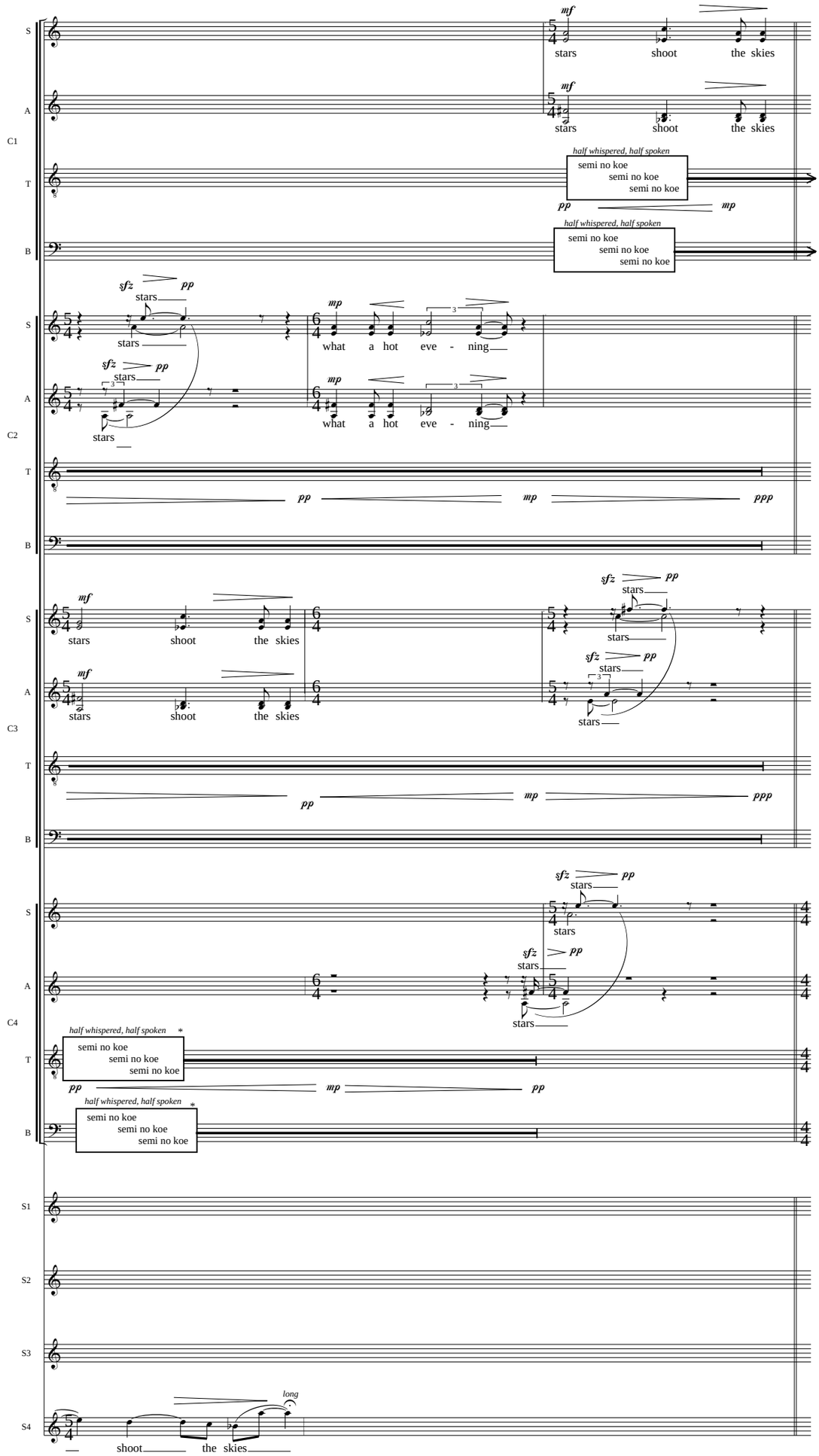

S
A
C1
T
B
S
A
C2
T
B
S
A
C3
T
B
S
A
C4
T
B
S1
S2
field sparrows ad - mire flow - ers
S3
field sparrows ad - mire flow - ers
S4
ca. 80
mf
f
a sky - larks song



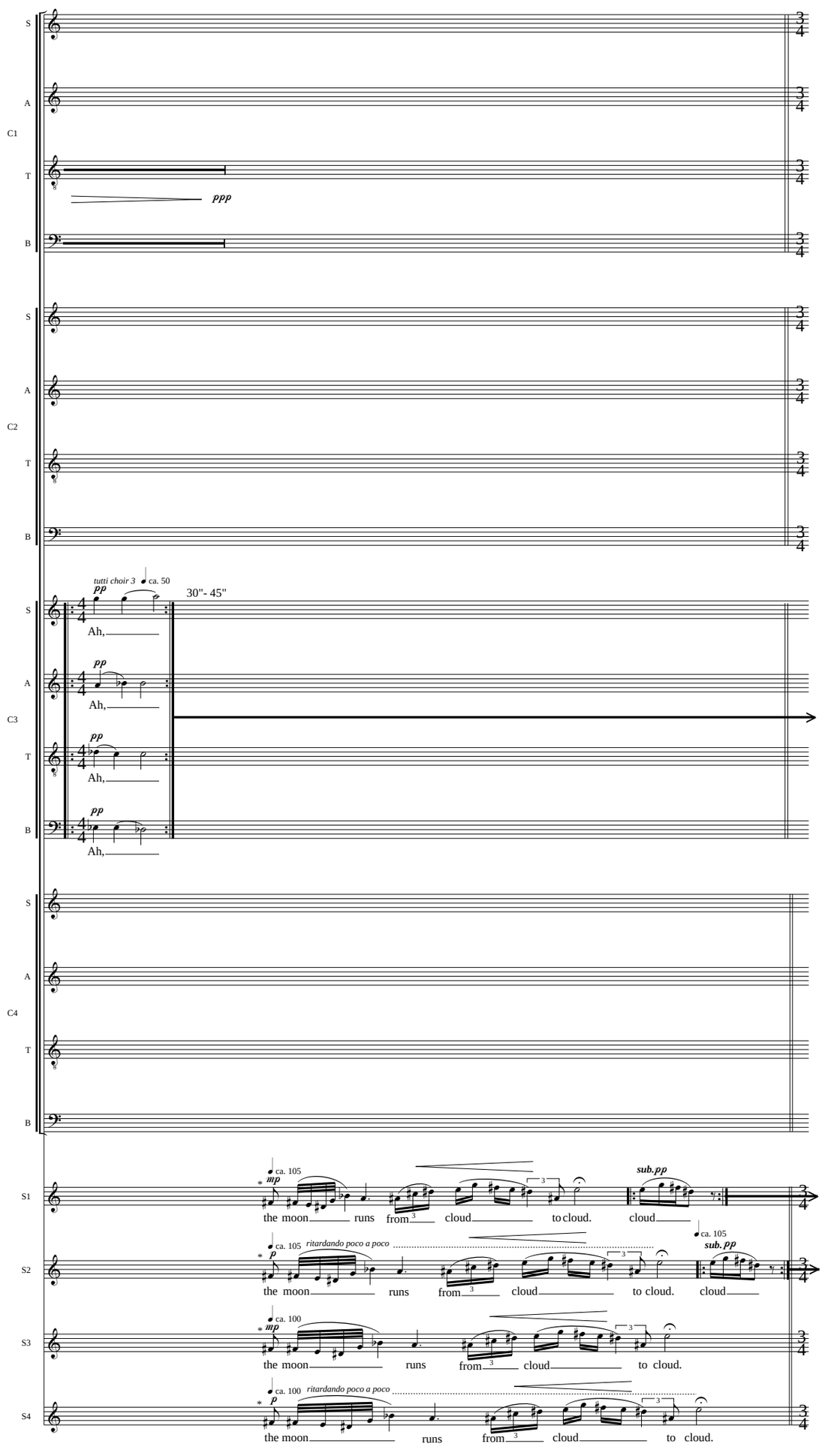
* Position these soloists together.

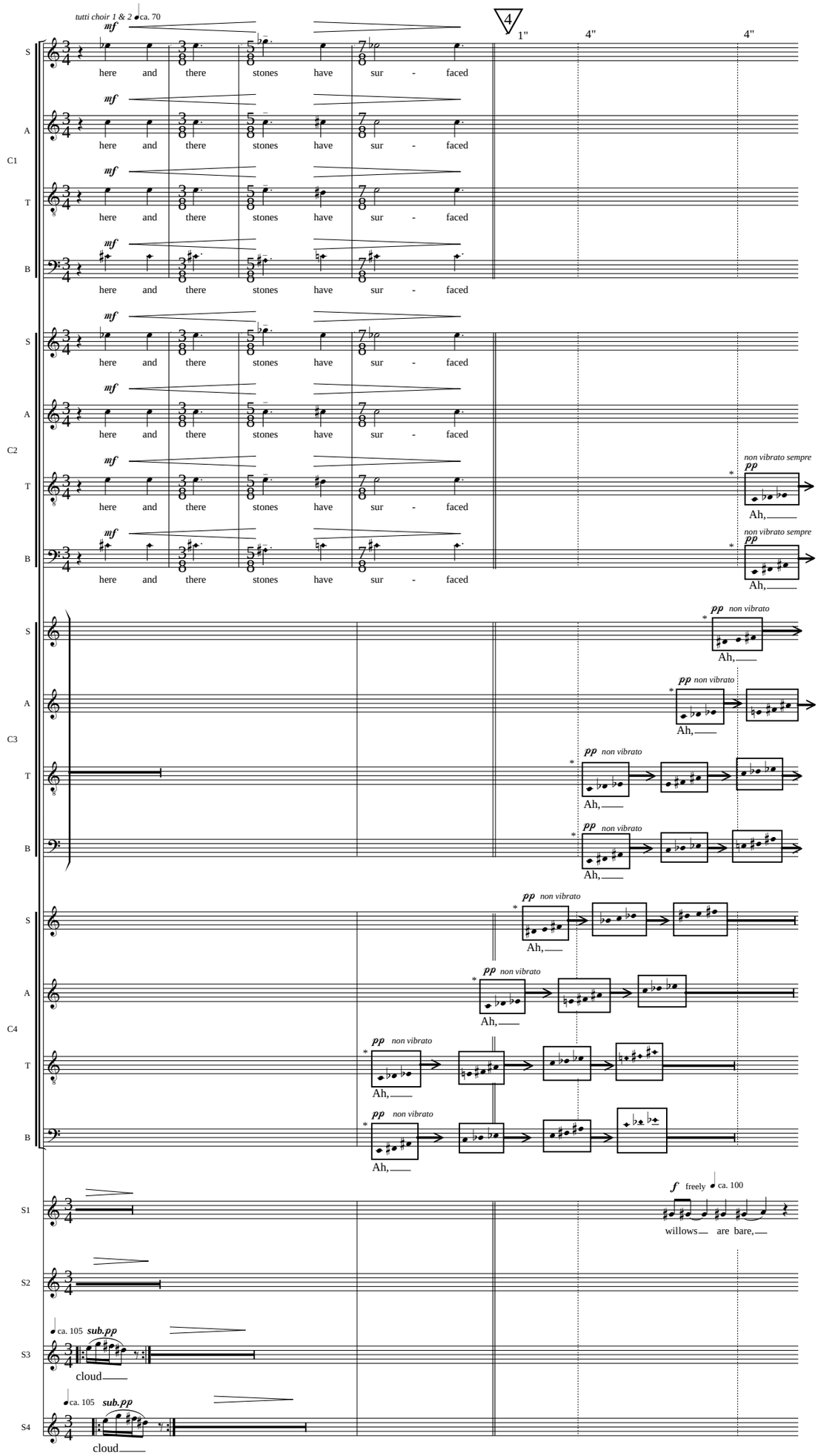


* Repeat rapidly, with almost no break.



* See note on page 8.


S
A
C1
T
B
ppp
S
A
C2
T
B
tutti choir 3
ca. 50
pp
30"- 45"
Ah,
S
A
C3
T
B
S
A
C4
T
B
S1
S2
S3
S4
ca. 105
mp
the moon runs from cloud to cloud.
sub.pp
cloud
ritardando poco a poco
p
ca. 100
* Seperate these soloists.



* Improvise on pitches in box for the duration of the line.

3

4"

S
A
C1
T
B

pp non vibrato sempre

Ah,

S
A
C2
T
B

pp non vibrato sempre

Ah,

tutti choir 3 & 4

ca. 70

S
A
C3
T
B

mf

here and there stones have sur - faced

S
A
C4
T
B

mf

here and there stones have sur - faced

S1

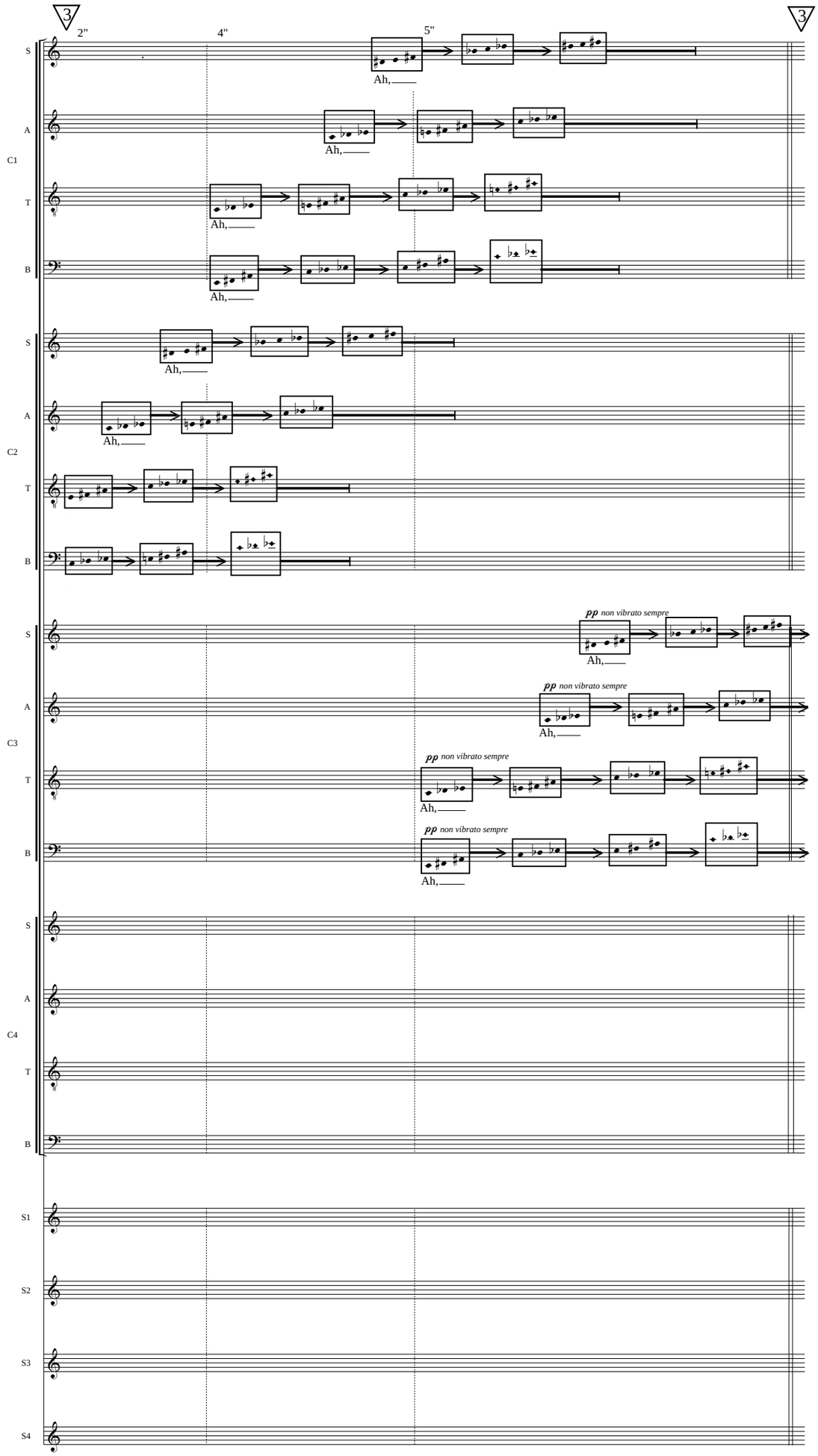
wa - ter dried a - way,

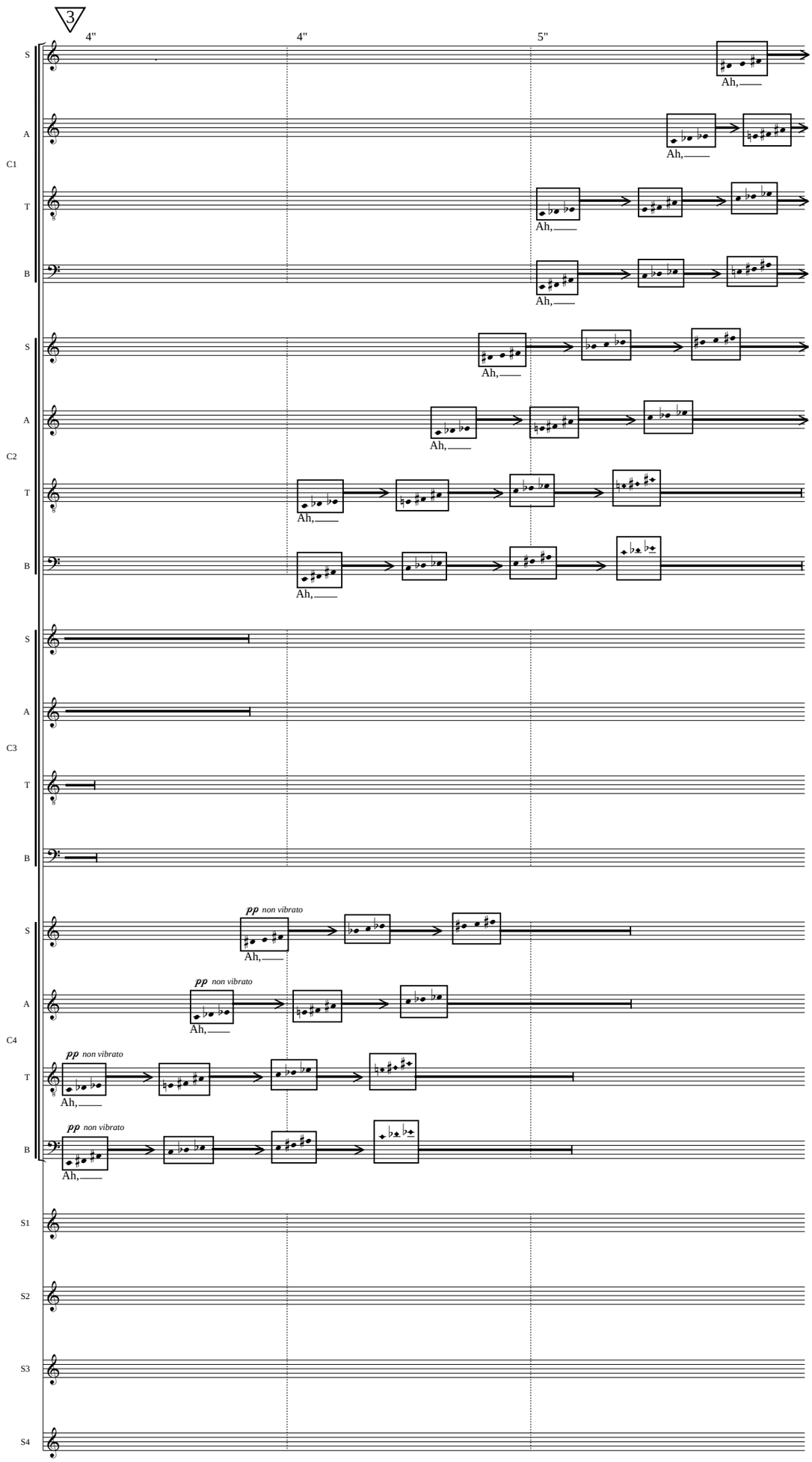
S2

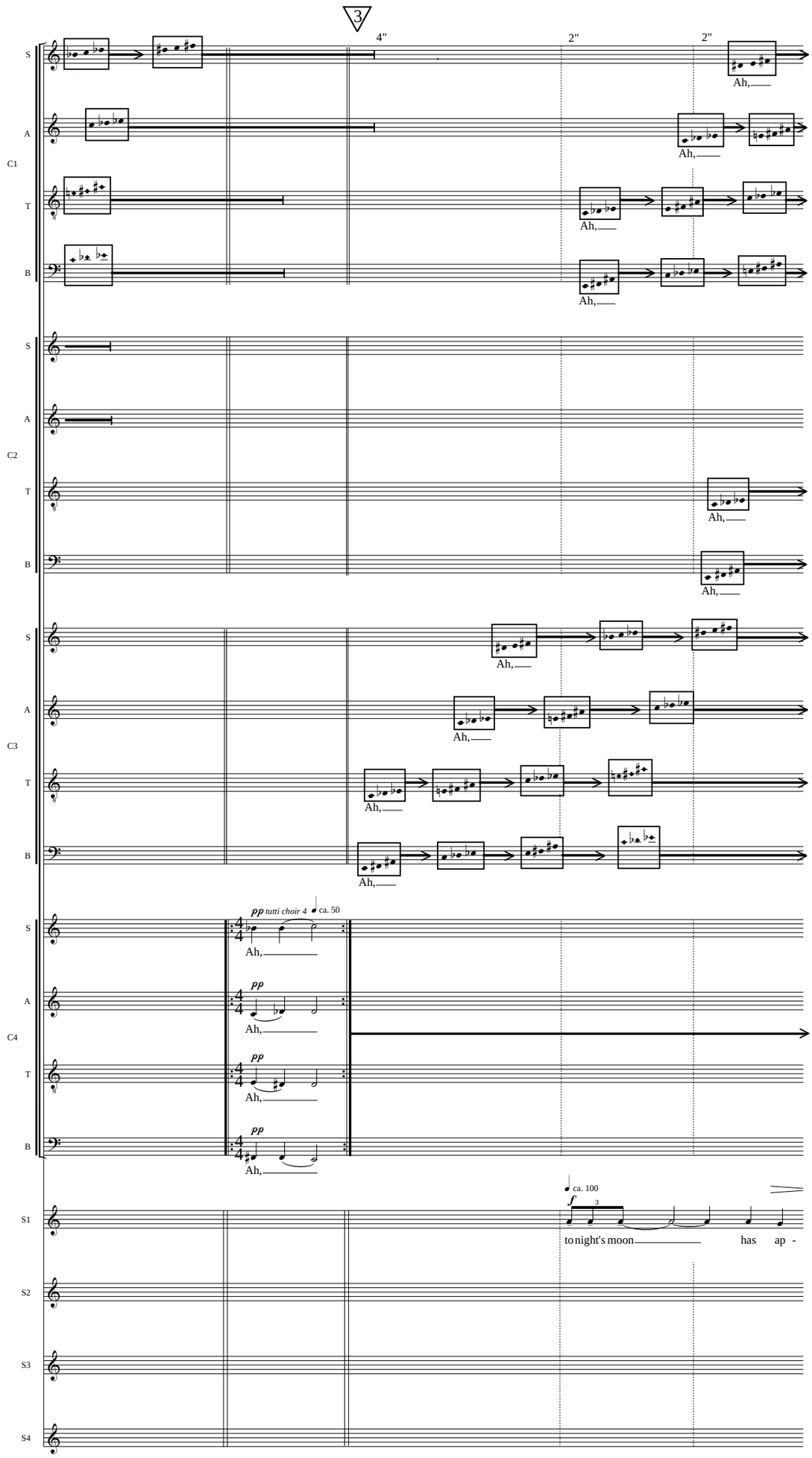
S3

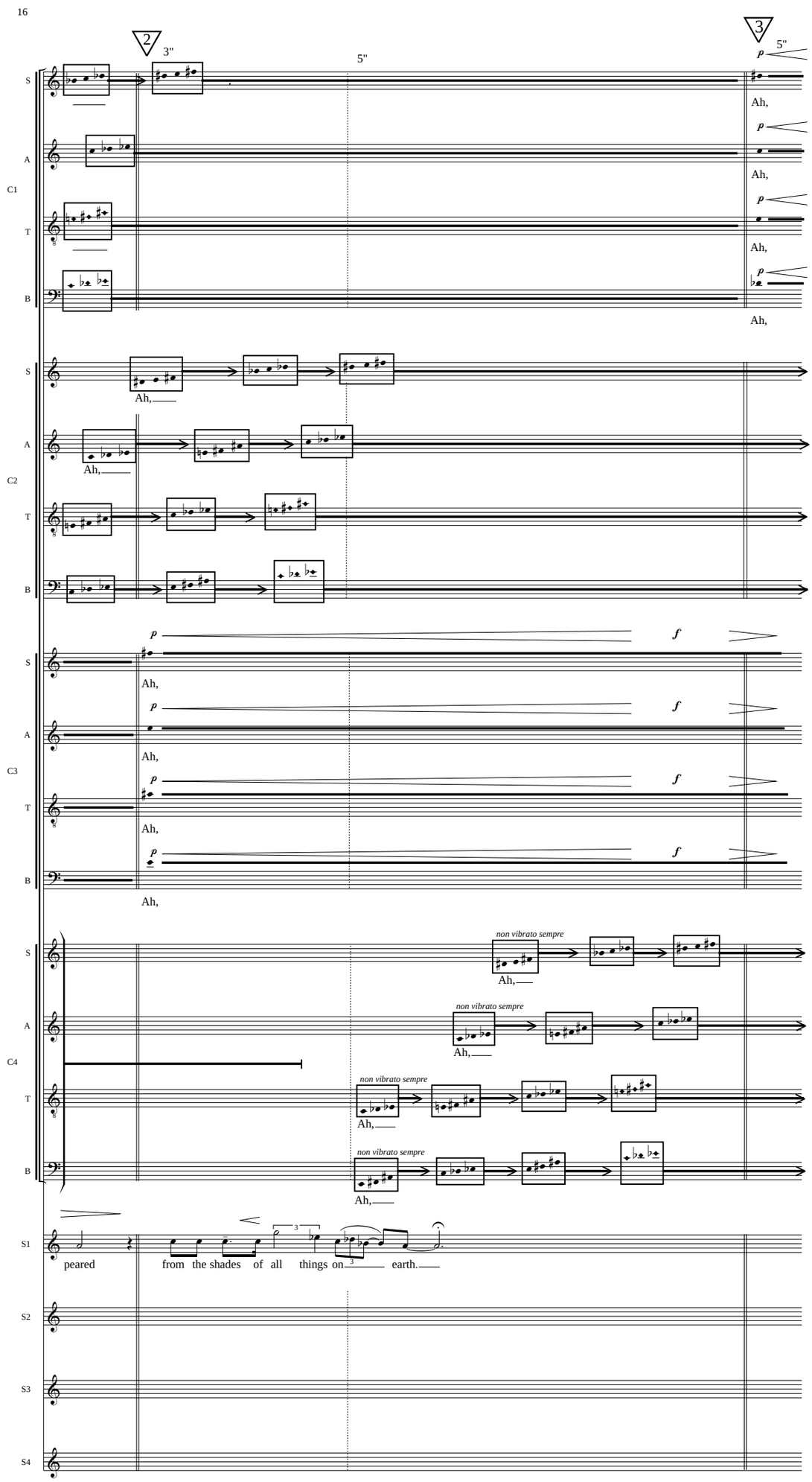
S4

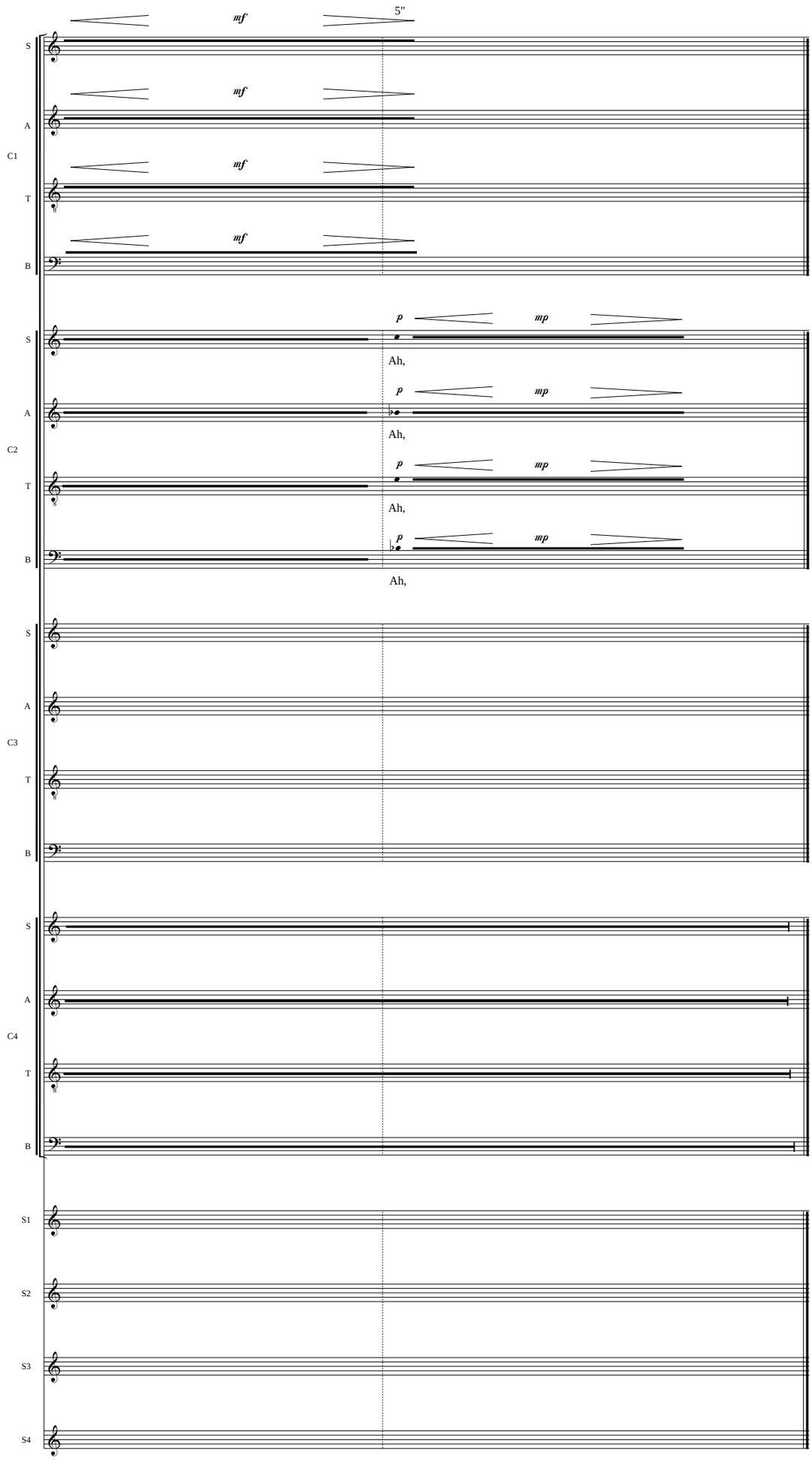
* See note on page 11.


3
2"
4"
5"
3
S
A
C1
T
B
Ah,
S
A
C2
T
B
Ah,
pp non vibrato sempre
S
A
C3
T
B
Ah,
S
A
C4
T
B
S1
S2
S3
S4


3
4"
4"
5"
S
A
C1
T
B
S
A
C2
T
B
S
A
C3
T
B
S
A
C4
T
B
S1
S2
S3
S4
Ah,
pp non vibrato


3
4"
2"
2"
S
A
C1
T
B
Ah,
S
A
C2
T
B
Ah,
S
A
C3
T
B
Ah,
pp tutti choir 4
ca. 50
S
A
C4
T
B
Ah,
ca. 100
f
S1
S2
S3
S4
to night's moon has ap -


2
3"
5"
3
5"
S
A
C1
T
B
Ah,
S
A
C2
T
B
Ah,
p
f
S
A
C3
T
B
Ah,
non vibrato sempre
S
A
C4
T
B
Ah,
S1
peared from the shades of all things on earth.
S2
S3
S4


5"
mf
S
A
C1
T
B
p
mp
Ah,
C2
C3
C4
S1
S2
S3
S4